Hebrew Intellectual Tradition with Material Labour

By Shomit Sirohi

Introduction

Hebrew messianic forms, and Quranic messianic forms – are just forms of sculpture, shops, modernism all of that arranged in pure forms of economics – that just complexly work if seen in that light – of Hebrew or Quranic – it means that it is divine.

“Architecture then is perceived as glass, Hebrew Scripture.”

I. One reflection of material labour in intellectual forms of labour which though is complex forms of intellectual labour which is bound to complex forms of material labour becoming Hebrew traditions of speculative behaviour around simple objects

First there is a simple object – like a bucket in Quran which creates a bucket shop which then in Hebrew intellectual tradition is mediated by the culture of Islam in Arab countries but in Israel or in form for theological Marxism – is about its mediation to the intellectual culture – which means it has intellectual values – like a theatre critic even – it has many forms.

I can just argue like a critic – “this bucket shop in Aziz road is very Messianic” and it creates a syntax of following up this shop which then creates a formal value – that it is formal aspects of the shop which mediates into the object of financial culture.

II. Ready-Made Objects and its Complex Structure

Now Jewish intellectual tradition is also interested in “photocopy shop, Aimad” which then is also mediated to its structure of complexity – again a critic “perhaps this is really cool, for the format of automaton stuff”.

III. Now beyond intellectual mediations comes actually labouring mediations – or forms of labouring mediations which are complexer.

I mean then in fact labour is more complex, it is more like class and even protesting and striking and unionizing and forms of labouring are then as complex as – writing a note and writing a bill for a shop and labouring on cloth and making a pattern in a sewing machine – this is complex forms of labouring.

IV. Thesis – Anti-thesis and Synthesis therefore

The thesis is buckets and Messianic logics with Quran, and a theatre critic which becomes a automaton logic of another critic type which then becomes a synthesis of the two in in fact labouring forms – so in fact Hebrew tradition argues “In simple ways it is just a critic’s world which means also a simple logic of criticism, of the object which can though be a non-critic’s object like ordinary stuff as well – this then is the

complexity of the world – that it is a movement of labour, to intellectual labour and forms elipses as in fact from labour to labouring types – Messianic.”